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# MUSEUM NEWS

THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY



NUMBER 83

TOLEDO, OHIO

SEPTEMBER, 1938



WOMAN WITH A CROW

PABLO PICASSO



# MUSEUM NEWS

## THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

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*Art is that science whose laws applied to all things made by man make them  
more pleasing to the senses.*

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*George W. Stevens.*

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### EDITORIAL

WITH characteristic thought for the future of the Museum, Mrs. Libbey has made most generous provision for the development of our work in music. This does not mean that there will be any tremendous immediate expansion of our efforts in this direction.

In the first place, it will be some considerable time before we will receive any income from her bequest. Secondly, we have each year since the opening of the Peristyle incurred a substantial deficit in its operation. We must wipe this red ink off our ledger. Thirdly, and most important of all, it has never been our policy to maintain a program which was uneconomic, or which did not meet with substantial public response. Hence, our work in music will grow largely as the interest of Toledo people in it increases.

In our evening concerts we try to provide all of the finest music which Toledo can absorb.

We have never had a sold-out season, although at the prices at which the tickets are set we contemplate only the recovery of the cost of talent, the Museum bearing all of the overhead and incidental expenses. The Museum's investment in these concerts is quite as large as that of those who enjoy them.

Due to Mrs. Libbey's bequest, when a public demand appears for more concerts than we are now offering, we will be in a position to meet that demand.



## OUR PICASSO PAINTINGS

PICASSO was the founder of the short-lived Cubism. (Braque, his friend and collaborator in this venture, is said to have preceded him in publicly exhibiting a cubistic picture.) His artistic life has passed through other phases. For a fairly brief time he painted chiefly in shades of blue. This portion of his activity has been dignified with the title the Blue Period. For some months reddish tones attracted him, and therefrom exists the Rose or Pink Period. He fell under the spell of negroid sculpture, and for a while his work reflected that influence. He passed, along with many others at the time, through the glue-pot stage, when he pasted, either in actuality or their painted counterpart, patches for men's pants, scraps of cork flooring, bits of sandpaper, tearings from the daily press and other odds and ends of litter from the most convenient trash basket, upon board or canvas.

From Cubism and the montages he developed an interest in abstraction (though perhaps it was the other way around) and produced patterns of form and color approaching the geometric or those counterfeit abstractions composed of intersecting, distorted, misshapen semblances of realistic representations of guitars, clocks, bottles, chairs and occasional fragments of human anatomy.

But this does not mean that he is not a great artist. Were painters actually organized in those schools into which they are frequently thrust by those with a desire to pigeon-hole all art, his classmates now and for the past quarter century would undoubtedly vote him most likely to succeed. (In this matter of success, we are thinking of posterity, rather than of the moment.) Certainly, of all artists today living, his influence on the work of others has been most far-reaching, and next to that of Cezanne, is the most potent at work today.

Pablo Picasso was born in 1881 at Malaga, in Andalusia on the southern coast of Spain. His father was a drawing teacher named Ruiz. Burdened as Spaniards are with the family names of both father and mother, Picasso later simplified his life in foreign countries by retaining only that which had come from the maternal side of the house. He studied art first with his father, and went with the family to Barcelona at an early age. There he gave evidence either of precocity or of the unpredictable vagaries of the art jury system by taking third prize in an exhibition at the age of fourteen. Most of his life since has been spent in Paris.

In his early years he was susceptible to the influences of many artists. A glance at a random selection of those of his paintings



HEAD OF A WOMAN

PABLO PICASSO

produced about the turn of the century shows that he had seen and comprehended the work of Manet, Courbet, Cezanne. Were one to look closer, he might also find reminiscences of Velasquez and Goya. But more important, even in a handful of photographs of early works, one finds something that is from none of these, nor any other, but of Picasso himself. As his work progresses, this personality becomes increasingly evident, ever more dominant.

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In some of his work, particularly in the Blue Period, there is a prevailing sentiment and tenderness of almost lyrical charm. Notable in this respect are a number of canvases developing the mother and child motif. A picture of his son, painted in 1926, has a fragile delicacy that makes one think more of the evanescent charm associated with Marie Laurencin than the sterner qualities expected of Picasso.

In the Rose Period a heavy stolidity makes its appearance, which develops into a strength and solidity which gives to many of his even slighter efforts a quality of monumental permanence.

The experiments of Cezanne were the foundation upon which Picasso built. With the master of Aix had begun the reversion from the luminist formulas, the reseeking for definite form, the aversion to complete atmospheric envelopment which had been carried to extremes by the lesser lights, the followers of the great impressionist innovators. Cezanne had toyed with the plane, had found it helpful in the simplification which he was seeking. Picasso developed the simple thesis further, progressed from the plane to the solid, reducing form to a geometric combination of colored planes. His cubistic works and his abstractions are more accurately considered laboratory experiments than efforts to produce an aesthetic reaction in the beholder. From them he and many another artist profited greatly. From them he progressed to sound tactile representation, devoid of the atmospheric effects of his predecessors. He has never ceased to experiment. He returns at times to the abstract and the cubistic, is refreshed and strengthened thereby. His agility in passing from one phase or style to another is amazing.

Picasso's place in art may be debatable; but no one living has shown more versatile imagination, more inventive genius, and, aside from certain passing and perhaps purely tentative phases of his work, more promise of enduring influence.

The Toledo Museum is possessed of two of his works. The Head of a Woman<sup>1</sup>, acquired in 1931, is attached to the Rose Period. Classical in the omission of all but the most essential elements, sculptural in concept, the features conform to the general character of designed contour. Surety and strength of line mark it as the work of a most practiced and able draughtsman. Previous reductions of form to geometric terms have given to Picasso the largeness of vision here evident.

The Woman with a Crow<sup>2</sup> was secured by the Museum in 1936. Painted in 1904, it belongs to the Blue Period, and displays much of the sentiment which has marked a goodly portion of his



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works of that time in which he sought to express the spiritual significance of his subject. The woman and her pet, carried out in black and white, loom ominous against the deep but cold blue of the background. The scrawny hand and the emaciated face are carefully, almost minutely, drawn. Gouache and pencil or crayon drawing are combined to enhance each other and to produce a work of lasting power, compelling interest, intense penetration.

Both pictures have been exhibited elsewhere frequently both before and since their acquisition by the Toledo Museum, for they rank high among all of the artist's works, and are particularly outstanding among those in America.

<sup>1</sup> Zervos, Picasso, Paris, 1931, p. xliii, No. 333, repr. p. 156.

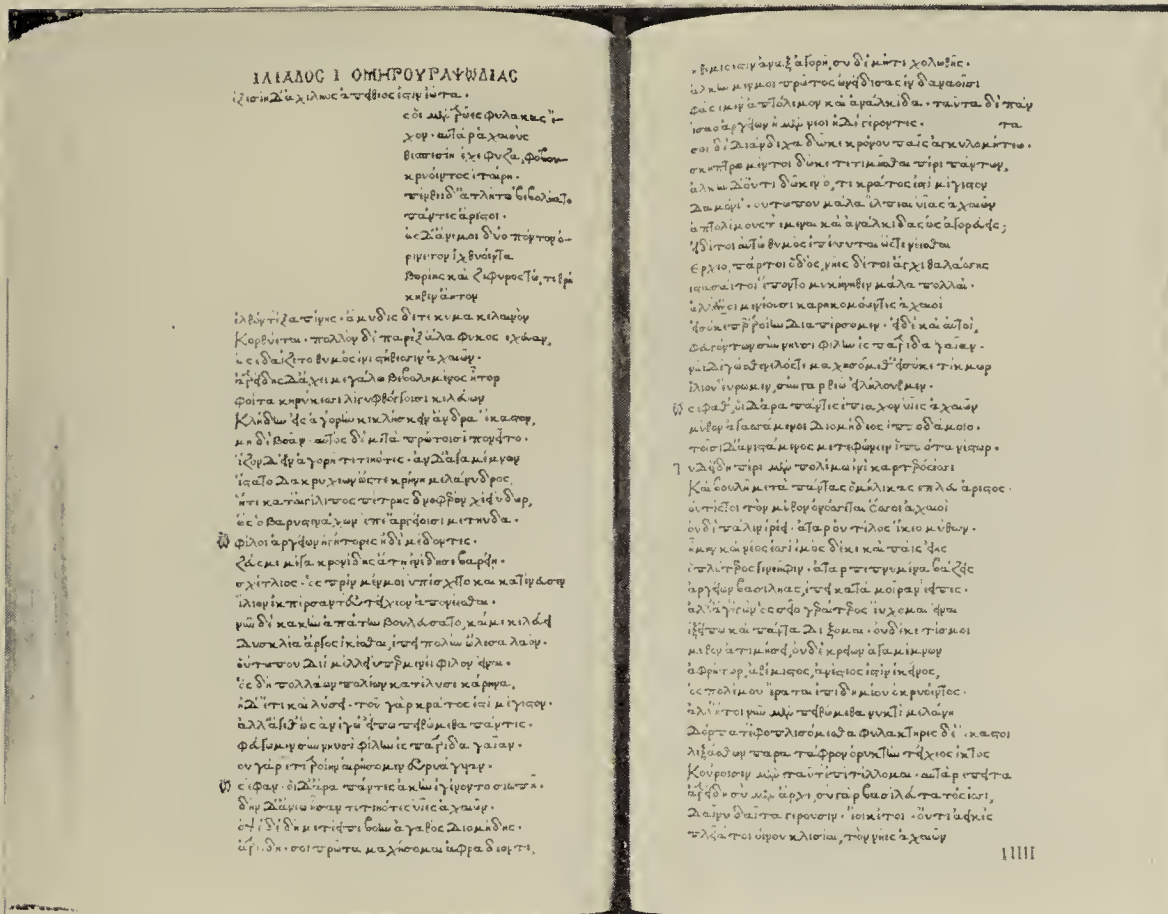
<sup>2</sup> Waldemar George, *La Grand Peinture Contemporaine a la Collection Paul Guillaume*, Paris, pp. 115, 120; repr. No. 116; Mahaut, Picasso, Paris, 1930, repr. Pl. 12; *Cahiers d'Art*, II (1927), repr. No. 1.

## THE FIRST PRINTED HOMER

THE rapid development of the art of printing and the intellectual interests of the fifteenth century culminated in the production of beautifully printed editions of the classics. One of the finest of these works, a magnificent two-volume folio *Editio Princeps* of Homer, has recently been added to the George W. Stevens Gallery of Books and Manuscripts. This, the earliest printed edition is also important as one of the first books in which Greek type was used. It was published in Florence in 1488 by the printers Bernardus Nerlius, Nerius Nerlius and Demetrius Damylas. The latter, a noted Cretan scholar, was also associated with the first use of Greek type, in the *Grammar of Lascaris*, printed at Milan in 1476. A copy of the *Lascaris* may also be seen in the George W. Stevens Gallery. It has been suggested that Damylas was the owner of the type used in both books.

The *Editio Princeps*, or First Edition, contains the complete works of Homer, including the *Iliad*, the *Odyssey*, the *Batrachomyomachia* and the *Hymns*, and in addition biographies of Homer by Herodotus and Plutarch. There is also a dedicatory letter in Latin to Pietro de' Medici by Bernardus Nerlius, and a preface in Greek by the editor, Demetrius Chalcondylas.

According to the eminent authority on early printed classics, Dr. Thomas Dibdin, there are four copies of this work on vellum, only one of which is complete, and a somewhat larger number on fine hand-made paper. The perfect vellum edition is in the Library



FIRST PRINTED HOMER

FLORENCE, 1488

SHOEMAKER FUND PURCHASE

of St. Mark at Venice, and an equally fine copy, though with twenty leaves missing, is in the Magliabecchi library at Florence, this being the copy which belonged to Pietro de' Medici. The British Museum is the possessor of one of these publications and there are fine editions in other European libraries and private collections. In the 1919 census of books only seven copies were recorded in America.

Besides its importance as a noted "first" the Homer is remarkable for the beauty of its typography, with its freedom and the slight irregularities typical of handwritten manuscripts which served the first printers as models. The pages, with wide margins, are planned with spaces left for the insertion of large decorative initials, which were to be put in by hand. In our volumes, however, the spaces remain unfilled.

The books have been bound in brown levant morocco by Riviere, the noted binder of the nineteenth century. The sides are decorated with tooled panels containing pairs of figures illustrative of Homer's works, each of the four varying in subject.

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There are: Achilles and Thetis; Zeus and Hera; Odysseus and Penelope; and Odysseus and Calypso. Arabesques of leaves and berries form borders above and below the panels.

It is seldom that books of such importance and quality as this Homer are available, and the Museum was fortunate in obtaining these beautiful volumes through purchase at auction from the collection of William D. Breaker, Booklyn, New York.

### FOUR NOTED FRENCH COLOR PRINTS

ONE of the most charming arts of eighteenth century France was the color print, which then attained a high point of perfection. New techniques were invented, each bringing forth a following of talented artists who made use of the wide variety of methods. It was an ideal art for the reproduction of paintings and pastels, and while most of its exponents merely copied the designs of others, they often improved upon them by their masterly use of color.

Among the outstanding workers of the period was Charles Melchior Descourtis, born in 1753. He became a pupil of Francois Janinet, who is said to have been the first to use the aquatint process for printing in color and to have introduced it into France. The fine gradations of tone obtained by the use of the aquatint method, the resemblance of the print to a wash drawing, made it particularly suitable for the reproduction of delicately colored paintings.

Descourtis, while weak as a draughtsman, was a master in the handling of color. He, like Janinet, used a series of plates for the different colors. A key plate was first etched with the whole design in outline, then a succession of plates with the forms of the various tones according to the color requirements of the picture. It was necessary for the engraver to have not only an understanding of the general harmony of color, but a scientific knowledge of the pigments, their action upon each other and the effect of the copper plates. It was required also that the printer should be an artistic craftsman, for while many of the engravers supervised the printing of their plates, the ability of the printer governed the quality of the final impressions.

The best known and perhaps the most attractive works of Descourtis are the four prints titled *Noce de Village*, *Foire de Village*, *Le Tambourin*, and *La Rixe*, drawn after paintings by Nicholas Antoine Taunay. The Museum has recently acquired fine impressions of these prints for its collection.

Exquisite in their decorative qualities, their dainty coloring and graceful compositions, these prints are interesting also for





LA NOCE DE VILLAGE

CHARLES M. DESCOURTIS

their delineation of architecture and costumes and for the depiction of the customs and amusements of the period.

La Noce de Village and La Foire de Village are pleasing with their delicate gradations of tone, but the scenes are tableaux-like in their immobility. The fair depicts a group of villagers watching a performance by a pierrot and harlequin. Only a few of the figures are well defined, the others merely suggested. The wedding scene is slightly more lively, the bride and the mayor, as was the





LA FOIRE DE VILLAGE

CHARLES M. DESCOURTIS

custom of the period, dancing before the guests. Jugs and casks, some broken, some untouched, testify to the jollity of the occasion, not otherwise shown in the expressions of the assembly.

La Rixe is a dramatic scene of a duel between two soldiers over a woman, who occupies an important spot in the picture. The subject is an unusual one for the French color print, most of them being sweetly sentimental or pastoral.

The most charming and most vivacious of the prints is Le Tambourin. A group of ladies and gentlemen in a setting suggest-





LE TAMBOURIN

CHARLES M. DESCOURTIS

ing a formal garden with balustrade and statuary, are being entertained by a troupe of trained dogs. The music is furnished by one man with a fife and drum, two of the dogs in costume dancing the minuet. In color arrangement, though similar to the others with its blues, rose tones, and warm browns, it is most appealing.

The stiff, theatrical attitudes of the figures, lacking in animation, may be blamed chiefly upon Taunay's designs. Descourtis has, in his interpretations, vitalized them by his technical skill and his fine color perception.



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### OUR CONCERT COURSE

THE Museum has scheduled a most interesting group of concerts for the coming season. There will be seven events, as against last year's six, without increase in price of the season tickets. The season will open auspiciously on October 19 with the presentation of Bidu Sayao, the brilliant and well-received Brazilian soprano. The Philadelphia and St. Louis Orchestras have been re-engaged, and the Cincinnati Symphony, which has not been heard here for some years, will close the series on March 29.

In response to the suggestion of many of our patrons the Trudi Schoop Ballet has been included in the series and the duo-pianists Vronsky and Babin, who were so enthusiastically received last season, will make a second appearance.

Of especial interest is the recital on February 17 by the famous pianist Artur Schnabel, who has never before visited Toledo.

As this is written reservations somewhat exceed those made at this time last year. It is therefore suggested that members of the Museum wishing seats speak for them at once.

### COURSES ON THE ITALIAN RENAISSANCE

THE most important innovation in Museum education in many a year is our establishment, with the aid of funds contributed by the Carnegie Corporation of New York, of an Annual Professorship. As announced earlier, we have appointed Dr. Clarence Kennedy of Smith College to this post for the coming year.

The coming to Toledo of one of the foremost authorities on Italian art brings to our students and visitors an opportunity unique for Toledo.

Dr. Kennedy will present at appropriate intervals lectures of general interest, their times and subjects to be announced.

In addition, he offers a regular course, meeting at four o'clock on Tuesdays and Thursdays, on the Introduction and Development of the Concept of Realism in Italian Art. These classes will give an opportunity to study the realistic ideal which was introduced into art in Florence in the early fifteenth century, and developed in the early and high Renaissance, producing one of the most thrilling and magnificent evidences of man's civilization. Those who wish to attend regularly and complete the required assignments may register for college credit. Others may gain great profit and enjoyment from either regular or irregular attendance at the lectures and discussions.

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A seminar on Donatello and His Relation to the Realistic Movement in Florence is available for qualified students, and carries with it graduate credit. The number of students accepted for this class will be limited. Registration for both classes may be made on Thursday, September 8, at the Museum.

### SEPTEMBER EXHIBITIONS

OPENING the 1938-39 season the Museum will exhibit during September the Sixth International Exhibition of Lithography and Wood Engraving circuit by the Art Institute of Chicago.

At the same time there will be shown an interesting and unusual display of Guatemalan Textiles and Costumes. The costumes will be shown on figures with carved heads against especially designed backgrounds, making a colorful and attractive exhibition.

### MUSEUM SCHOOL CLASSES

THE Toledo Museum of Art's School of Design bases its function on the fact that all forms of art expression are essentially dependent upon design principles. In watercolor, tempera, and oil paintings these principles express themselves in the fundamentally important concept of composition; in the creation or appreciation of clothing, textiles, house furnishings, wallpapers, and ceramics the principles are most often used in their purest sense.

It may be pointed out that acknowledged masters in the past have left valuable notations as to their procedures, notations which serve admirably today in art instruction. Dürer, Rubens, Leonardo da Vinci, Michelangelo, and the French cathedral builders are some of those who have divulged the ways in which an artist's mind moves toward its objective. The School of Design cannot teach the inspired vision of such genius, but art students can follow some of the methods recommended by the great.

Classes in the School have now grown to such proportions and interest in technical classes is so well established that this year the art instruction in painting has been separated into three techniques. Advanced students may enroll for watercolor, tempera, and oil painting. These subjects may not be studied earlier than the second year since certain preliminaries are needed before attention may be focused on the medium.

There will be two classes in teacher training this year, one for students without previous training and the other designed for teachers and teacher-training students who have had a certain

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amount of preparation. Students attracted by drawing should make thoughtful choice between classes in elementary general drawing of varied subjects and the specialized drawing of fashions or figure.

In addition to these classes the Museum School of Design will continue its courses in color and design, modelling, industrial design, composition, graphic advertising, composition in photography, lettering, clothing appreciation, and home furnishing. Registrations will be taken from 9 A.M. until 9 P.M. on Thursday, September 8.

### SCHEDULE OF EDUCATIONAL ACTIVITIES

#### ART APPRECIATION—PAINTING AND SCULPTURE OF THE LATE NINETEENTH AND TWENTIETH CENTURIES

Monday Afternoons at 4:00 o'clock

IN THIS course careful consideration will be given to the works of art in The Toledo Museum of Art listed below. Class studies will be concerned with structure, color, form and design; with characteristics and techniques of the artists represented; with comparisons of objects under observation with works of other artists in the same or a former period. Class responses to the object or objects studied in each period will be freely discussed.

The course has been extended from a one-hour to a two-hour period. The first hour will be devoted to the study of the objects, the second to discussions, reports on assignments, etc. Both hours are open to all.

- Sept. 12 Impressionism—an Art Revolution in the Nineteenth Century
- Sept. 19 Claude Monet—Antibes 1888
- Sept. 26 Edouard Manet—Portrait of Antonin Proust
- Oct. 3 Edgar Degas—Dancers
- Oct. 10 Auguste Renoir—The Green Jardiniere
- Oct. 17 Berthe Morisot—In the Garden
- Oct. 24 The Approach to the Study of Sculpture
- Oct. 31 Auguste Rodin—Le Penseur and Niobid
- Nov. 7 Emile Antoine Bourdelle—Herakles, Archer
- Nov. 14 Post-Impressionism—Another Revolution in Art
- Nov. 21 Camille Pissarro—Peasants Resting
- Nov. 28 Vincent Van Gogh—The Wheat Field and Houses at Auvers
- Dec. 5 Andre Derain—Composition
- Dec. 12 Henri Matisse—Vase of Flowers
- Jan. 9 Pablo Picasso—Woman with a Crow and Head of a Woman



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Jan. 16	Edouard Vuillard—An Interior
Jan. 23	Examinations
Jan. 30	Pierre Bonnard—The Abduction of Europa
Feb. 6	Jules Pascin—Seated Girl
Feb. 13	Marie Laurencin—The Clowns
Feb. 20	Roland Oudot—Ceres
Feb. 27	Maurice de Vlaminck—Auvergne Landscape
Mar. 6	Max Pechstein—Still Life with Calla Lilies
Mar. 13	Giorgio de Chirico—Self Portrait
Mar. 20	Mariano Andreu—Bastinadoes
Mar. 27	Chaim Soutine—Color Arrangement
Apr. 10	An Approach to Modern Sculpture
Apr. 17	Jacob Epstein—Mlle. Gabrielle Soene
Apr. 24	Carl Milles—Wings
May 1	George Kolbe—Seated Girl
May 8	Aristide Maillol—Kneeling Figure
May 15	Charles Despiau—Seated Man and Head of a Boy
May 22	Gaston Lachaise—Aphrodite
May 29	Class Discussion—Resume of the Year's Work
June 5	Examinations

## ART HISTORY—ARTS OF AMERICA

Tuesday and Thursday Mornings at 9:30 o'clock

THIS course is given at the University of Toledo. While primarily arranged for enrolled students of the University, those interested in this course on American arts may arrange to attend, without obligation to keep note-books or take examinations. Lecture periods will fall on Thursdays, while the Tuesday periods will be devoted to discussions, assignment reports, etc.

Sept. 15	European Settlers in the New World
Sept. 22	Colonial Architecture of the South and Southwest
Sept. 29	Early Colonial Architecture in the North
Oct. 6	Sturdy Arts in Early Homes
Oct. 13	The American Primitives
Oct. 20	Early Homes of the Southern Colonies
Oct. 27	Early Classic Influences in Northern Architecture
Nov. 3	Master Craftsmen of the Eighteenth Century
Nov. 10	Some Important Colonial Painters
Nov. 17	Roman Trends in Early Republican Architecture
Dec. 1	The Last of the English Influences in Portraiture
Dec. 8	The Greek Revival
Dec. 15	Ohio and the Westward Movement

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- Jan. 5 Romanticism in Architecture
- Jan. 12 The Romantic Movement in Painting
- Jan. 19 George Inness, Most Important Early Landscape Painter
- Feb. 2 Winslow Homer, Painter of the Sea
- Feb. 9 Two Mystics—Ryder and Blakelock
- Feb. 16 The Home-coming of American Artists in the Seventies
- Feb. 23 Whistler—Expatriated American Artist
- Mar. 2 Significant Painters of the Late Eighteen Hundreds
- Mar. 9 Sculptors of the Nineteenth Century
- Mar. 16 Robert Henri the Ohioan, Painter and Teacher
- Mar. 23 Young Independents, Early Twentieth Century
- Mar. 30 Modern Architecture is Born in America
- Apr. 13 The Skyscraper—Twentieth Century Development
- Apr. 20 Domestic Architecture and its Outlook
- Apr. 27 The Place of Crafts in America Today
- May 4 Some Important Makers of Prints
- May 11 Outstanding Artists—the Academicians
- May 18 Outstanding Artists—the Independents
- May 25 Development of Art under Government Control

## ART HISTORY—THE RENAISSANCE IN NORTHERN AND WESTERN EUROPE

Tuesday Evenings at 7:15 o'clock

- Sept. 13 Architecture of the Renaissance
- Sept. 20 Dawn of the Renaissance in Northern Europe
- Sept. 27 Bruges and her Great Painters, the Van Eycks
- Oct. 4 Roger Van der Weyden, Master of Tournai
- Oct. 11 The School of Ghent
- Oct. 18 Antwerp—Center of Flemish Painting
- Oct. 25 The Early Schools of Germany
- Nov. 1 Albrecht Dürer, Painter and Engraver
- Nov. 8 Hans Holbein
- Nov. 15 Other German Artists of Importance
- Nov. 22 The Renaissance Comes to Spain
- Nov. 29 El Greco, the Master
- Dec. 6 Ribera, Zurbaran and Murillo
- Dec. 13 Velasquez, Spain's Great Painter
- Jan. 3 Holland and her Early Painters
- Jan. 10 Frans Hals of Haarlem
- Jan. 17 The Painting of the Dutch Landscape
- Jan. 24 Examinations
- Jan. 31 Still-life and Animal Painting
- Feb. 7 The Great Rembrandt as Painter

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Feb. 14	Rembrandt, the World's Finest Etcher
Feb. 21	Pupils and Followers of Rembrandt
Feb. 28	The Little Masters of Holland
Mar. 7	Pieter De Hoogh, Painter of Dutch Interiors
Mar. 14	Gerard Terborch
Mar. 21	The Long-forgotten Vermeer of Delft
Mar. 28	Peter Paul Rubens, Master Painter and Diplomat
Apr. 11	Anthony Van Dyck
Apr. 18	Other Contemporaries and Followers of Rubens
Apr. 25	Early Renaissance in France
May 2	The Art of France under Louis XIV
May 9	The Le Nain Family
May 16	Nicolas Poussin and Claude Lorrain
May 23	England in the Renaissance Period
June 6	Examinations

## MASTERS OF THE SYMPHONY

Tuesday Evenings at 7:30 and Wednesday Mornings at 10:30

A COURSE of study designed to lead music-lovers and students to a greater understanding and increased enjoyment of symphonies. Representative works of nine important symphonic composers will be discussed and illustrated at the piano and by recordings. In addition, each symphony to be performed on the Museum Concert Series, and by the Boston Orchestra in its annual Members' Concert, will be studied in advance of its presentation in the Peristyle.

A.D. 1600: Early Efforts Leading toward an Instrumental Ensemble  
Suite, Sonata, and Symphony in Embryo  
Development of Orchestral Instruments  
Evolution of Symphonic Form

Joseph Haydn: Symphony No. 6, in G major (Surprise)  
Symphony No. 11, in G major (Military)

W. A. Mozart: Symphony No. 48, in G minor  
Symphony No. 49, in C major (Jupiter)

Ludwig van Beethoven: Symphony No. 3, in E flat major (Eroica)  
Symphony No. 6, in F major (Pastoral)  
Symphony No. 7, in A major

Franz Schubert: Symphony No. 10, in C major

Johannes Brahms: Symphony No. 2, in D major  
Symphony No. 4, in E minor

P. I. Tschaikovsky: Symphony No. 4, in F minor  
Symphony No. 6, in B minor (Pathetic)



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Antonin Dvorak: Symphony No. 5, in E minor (New World)

Cesar Franck: Symphony in D minor

Jean Sibelius: Symphony No. 2, in D major

## THE ARTS OF THE ORIENT

Friday Afternoons at 4:00 o'clock

### HISTORICAL DEVELOPMENT OF EAST ASIATIC ART

- Sept. 16 The Earliest Art of India—Found at Mohenjodaro
- Sept. 23 The Earliest Art of China—Neolithic Pottery
- Sept. 30 Literary Evidences of Indian Art—Vedic Period
- Oct. 7 The Metal Art of China, 3000 Years Ago
- Oct. 14 Early Buddhist Art in India—Cave Sites
- Oct. 21 The Excavated Proto-historic Art of Japan
- Oct. 28 East Asiatic Art at Beginning of Christian Era
- Nov. 4 Indian Buddhist Art and its Spread to China
- Nov. 11 Chinese Buddhist Art and its Spread to Japan
- Nov. 18 The Interrelations of Indonesian Buddhist Art
- Dec. 2 The Peak of Japanese Art—The Fujiwara Period
- Dec. 9 The General Decline of the Arts of Eastern Asia
- Dec. 16 Foreign Art in India; National Art in China
- Jan. 6 New Schools of Modern Art in Eastern Asia
- Jan. 13 Review
- Jan. 20 Special Interpretation

### AESTHETIC CHARACTERISTICS OF EAST ASIATIC ART

- Feb. 3 Water-color Painting on a Silk Ground
- Feb. 10 Religious Painting—The Monk-painters of Ajanta
- Feb. 17 Religious Painting—Monk-painters of Central Asia
- Feb. 24 Religious Painting—The Monk-painters of Nara
- Mar. 3 Lay Painting by Asiatic Artists and its Scope
- Mar. 10 The Impressionistic School of China—12th Century
- Mar. 17 Fine Sculpture in Common Stone
- Mar. 24 The Best Sculptural Art of India—Gupta Period
- Mar. 31 The Best Sculptural Art of China—T'ang Period
- Apr. 14 Monumental Metalwork
- Apr. 21 Architectural Monuments—Buddhist Cave Temples
- Apr. 28 Architectural Monuments—Free-standing Architecture
- May 5 Mongolian Art Introduced into India—16th Century
- May 12 The Art of Ankor, Cambodia—Murals and Sculpture
- May 19 Ancient Temple Ruins of Burma and Siam
- May 26 Review
- June 2 Special Interpretation

## MUSEUM NEWS

Frank Seiberling, Jr., has been appointed Assistant to the Director, and will begin his work in Toledo on September 1. Mr. Seiberling received his A.B. degree from Princeton, then going to the University of Chicago for graduate work in the field of art, where he received a fellowship for further study. He spent two years traveling in Europe, visiting the great art collections. Recently he has been Assistant Editor of the Art Bulletin, published by the College Art Association, to which work he will continue to devote part of his time.

Gene A. Schlagheck has been placed in charge of the Purchasing Department of the Museum, recently created to concentrate all of the buying of the institution save that of works of art and library books. Mr. Schlagheck came to the Museum in 1929 as printer, and since the retirement of the late Frank H. Aldrich has been in charge of that work. In addition to his new duties, he will continue to supervise printing.

Manuel Barkan has been appointed instructor in the Museum School of Design, and will conduct classes in oil painting, photography, teacher training, elementary drawing and work for advanced children. Mr. Barkan studied at Teachers College and at New College, Columbia University, and received his M.A. degree from Teachers College. He also worked with George Grosz for a year, and at the National Academy of Design for two years.

Ruth W. Knapp, assistant in the Educational Department, has been granted a leave of absence to continue her art education at New York University.

Elizabeth Beckman has been appointed for the year 1938-39 as instructor in the Educational Department. Miss Beckman is a graduate of Carleton College, Minnesota, and studied painting, drawing and modelling at the Minneapolis School of Art. She recently received her Master's degree at Ohio State University and has been assisting in art educational work with both children and adults in the University Demonstration School.

Elin Johnson, Museum Librarian, was awarded a scholarship by her Alma Mater, Oberlin College, for advanced study in Europe during the summer of 1938. Miss Johnson elected to take a course offered at Upsala University, Sweden, on applied arts of Sweden. She will return to her duties as Librarian on September 1.

## THE TOLEDO MUSEUM OF ART NEWS

### DAILY SCHEDULE OF ACTIVITIES

SUNDAYS:	2:00 P.M., 3:00 P.M. Art Talks and Motion Pictures for Children 4:15 P.M. Motion Pictures for Children
MONDAYS:	4:00 P.M. Art Appreciation
TUESDAYS:	2:00 P.M. First Year Color and Design Clothing Appreciation First and Second Year Drawing from the Model 4:00 P.M. Realism in Italian Art First Year Methods for Art Teachers 7:00 P.M. First Year Color and Design Lettering Second Year Watercolor Painting Home Furnishing 7:15 P.M. The Renaissance in Northern and Western Europe 7:30 P.M. Music Appreciation for Adults
WEDNESDAYS:	10:00 A.M. Oil Painting 10:30 A.M. Music Appreciation for Adults 1:00 P.M. Tempera Painting 2:00 P.M. Second Year Color and Design Home Furnishing 3:00 P.M. High School Art
THURSDAYS:	2:00 P.M. Design Laboratory Fashion Drawing 4:00 P.M. Realism in Italian Art Second Year Method for Art Teachers 7:00 P.M. Watercolor Painting First Year Drawing Industrial Design Department Store Classes
FRIDAYS:	10:00 A.M. Composition in Photography Composition Modelling 2:00 P.M. Color and Design First Year Drawing First and Second Year Graphic Advertising
SATURDAYS:	4:00 P.M. The Arts of the Orient 9:00 A.M. Experimental Class Children's First, Second and Third Year Color, Design and Drawing Art Appreciation for Young Children Art Talk for Selected Pupils Music Appreciation for Advanced Children 10:00 A.M. Music Appreciation for Intermediate Children 11:00 A.M. Children's First, Second, Fourth and Fifth Year Color, Design and Drawing Art Appreciation for Young Children 11:15 A.M. Music Appreciation for Young Children 1:15 P.M., 2:45 P.M., 4:15 P.M. Motion Pictures for Children 2:00 P.M. Children's First, Second and Third Year Color, Design and Drawing Art Talks for Young, Intermediate and Older Children 3:30 P.M. Art Talks for Young, Intermediate and Older Children